

VOL. 1, No. 2

A CANADIAN MAGAZINE

35¢

CINE World

A BI-MONTHLY PUBLICATION DEVOTED TO THE ART OF FILMS AND FILMING





KONRAD GODZINSKI

Presents

ANSWER *to* VIOLENCE

★ ★
★
ACTION

-PACKED FILM
FILLED WITH

SUSPENSE...

LOVE

AND

HEROISM...
★ ★
★ ★

Directed by
Jerzy Passendorfer

Produced by
Film Polski - Warsaw

Starring

BOZENA KUROWSKA

ANDRZEJ MAY

ZBIGNIEW CYNKUTIS

Book through:

K. GODZINSKI

101 HUMBERSIDE AVE.

TORONTO 9, ONT.

“... is a tense and trigger sharp movie ...”

“It has an excitement that makes it one of the best wartime
espionage movies ever made.”

— FRANK MORRIS
Film Critic, Globe & Mail, Toronto



HE United States is now wide open to foreign language films. A recent survey conducted by the showbiz bible VARIETY — proves that last year 718 foreign films earned more than 25 Million Dollars.

In recent years there has been a dramatic change in the American distribution and exhibition pattern. Unlike Canada where, outside of Toronto, a handful Film Societies and ethnic group screenings, it is a rarity to find a cinema showing a foreign language film. It appears that the American cinema-goers are more adventurous than the Canadian, who apparently do not wish to bother with the reading of subtitles. It also seems that the American film industry is not strangled by monopolies and 'free enterprise' competition gives the cinema-goer almost limitless choice.



OPERA STARS ON THE SCREEN

THIS IS THE FIRST IN A SERIES DEALING WITH THE CONTRIBUTION
OF OPERATIC SINGERS TO MOTION PICTURE ENTERTAINMENT.

★ THE SILENT ERA AND THE EARLY TALKIES

Ever since the beautiful Lina Cavalieri and her matinee idol tenor husband Lucien Muratore were teamed in a silent film version of *Manon Lescaut* in 1914, opera stars have formed an integral part in the history and development of motion pictures. This popular singing duo appeared together until 1919 when "House of Granada" was released. Their co-starring films were never great box office hits, but Miss Cavalieri did become a Paramount Pictures star in 1917 when she appeared in "The Eternal Temptress". She became better known to film audiences through "The Most Beautiful Girl in the World", released in 1956 with Gina Lollobrigida in the role of Lina Cavalieri.

In 1915 Geraldine Farrar was brought to Hollywood by Jesse L. Lasky with a contract to make three pictures in eight weeks at the then phenomenal fee of \$20,000. She was furnished a house, servant, automobile and groceries (!) during her stay in the film capital, plus a private railroad car for her transportation to and from New York. Her first film, "Carmen", was a financial success. Co-incidentally, that same year, Theda Bara, the famous "Vamp" of the silent screen, also appeared in a film version of Prosper Merimee's fiery and fickle heroine. Of the two, Miss Farrar's was considered to be better directed, acted and produced. The following year (1916), Geraldine Farrar was cast in a super-colossal spectacle based on the life of the Maid of Orleans entitled "Joan the Woman". This was directed by that ace showman of spectacles, Cecil B. DeMille. This year also saw Miss Farrar

(CONTINUED NEXT PAGE)

(CONTINUED FROM PREVIOUS PAGE)
 in "Maria Rcsa" and followed it in 1917 with "The Woman God Forgot", with Wallace Reid, who had played Don Jose to her Carmen. During 1918, Geraldine Farrar became a Samuel Goldwyn star and made "Turn of the Wheel". She later appeared in "Flame of the Desert" and "The World and its Women", both with Lou Tellegen, as well as "Shadows" - all in 1919. The following year she was again seen with Tellegen in "The Woman and the Puppet". Her final screen appearance was "The Riddle Woman" released in 1921 by Pathé Pictures. Unfortunately, none of Miss Farrar's films ever duplicated the success of her first.

The one and only Enrico Caruso was also groomed for Hollywood stardom but, painful to say, his first film "My Cousin", produced by Adolph Zukor in 1918, was such a disappointment that his second, "A Splendid Romance", was never released. Poor Caruso! Not only did he have to contend with unpublished recordings, but even with an unreleased film!

The enterprising Samuel Goldwyn (or "Goldfish" as he was known then) signed Mary Garden to a film contract in 1917, and starred her immediately in one of her greatest operatic roles - Thais. Whether the film medium was not suited to Miss Garden's personality or vice versa - or perhaps the market was glutted with biblical stories at the time, the picture never received wide distribution....or acclaim. The following year saw Miss Garden in "The Splendid Sinner", which title would explain her return to the operatic stage.

The noted American beauty and opera star, Anna Case, made one film for Select Pictures in 1919 entitled "The Hidden Truth". Sad to say, the "Select" was only a nom de plume!

The silent screen, with rare exception, only served to introduce to the large motion picture public the personalities of these operatic celebrities, rather than their artistic and musical worth. It was not until the 'talkies' did opera stars come into their own - and even then their success was only momentarily monetary. The first short subjects with

sound were made by Warner Bros. in 1927 and featured such vocal giants as Giovanni Martinelli and Titta Ruffo singing arias (in costume) from Pagliacci and The Barber of Seville. In Hollywood, the first important operatic star to make a feature film was Lawrence Tibbett, who was introduced in an adaptation of Franz Lehar's Gypsy Love, called The Rogue Song. This Technicolour film released in 1930 by M-G-M, was directed by one of America's greatest actors - Lionel Barrymore. Its cast boasted the presence of two comedians who were subsequently starred in their own features - Laurel and Hardy. This was an exciting production with Mr. Tibbett doing wonderful double duty as actor and singer. The following January, Lawrence Tibbett co-starred with another Metropolitan Opera luminary - Grace Moore. Their joint effort was M-G-M's version of Sigmund Romberg's New Moon. The score remained basically the same with some deletions, notably "Softly As In A Morning Sunrise", plus the addition of the vehemently sung "What is Your Price Madame", by Mr. Tibbett. A most effective scene! The story and locale were completely changed - from southern United States to Russia! and none the worse for the alteration. This film was re-released five years later to trade on Miss Moore's subsequent success with One Night of Love. Although 'the moon was new' the cash customers remained cold. In November of 1930, Grace Moore had made her film debut in a highly fictionalized treatment of the career and loves of Jenny Lind, entitled A Lady's Morals, also for M-G-M. This film did not meet with public favour.

The year 1930 also served as the film debut for a handsome young tenor from Verona - Nino Martini. Mr. Martini was presented by Maurice Chevalier in one of the episodes from Paramount on Parade, which made use of practically the whole Paramount roster of stars. Nino Martini was later to make a short subject or two, but did not appear in a feature film until 1935, when Fox starred him in "Here's to Romance". This most delightful film had in its cast Madame Ernestine

(CONTINUED NEXT PAGE)

(CONTINUED FROM PREVIOUS PAGE)

Schumann-Heink, who sang an effective and affecting Brahms' "Lullaby", as well as the famous Spanish dancer Vincente Escudero and the inimitable ballerina Maria Gambarelli.

The latter part of 1929, there came to Hollywood yet another tenor - this one hailed from Ireland and his name - the immortal John McCormack. Mr. McCormack's sole American screen appearance was in "Song 'o my Heart" produced by Fox in 1930. This heartwarming story also featured two other Irish personalities who were to be seen in many more motion pictures - Maureen O'Sullivan and J. M. Kerrigan. Some of the many ballads sung in the film included "Ireland Mother Ireland", "Rose of Tralee", "Little Boy Blue", "A Fairy Story by the Fire", and "I Feel You Near Me" - each written by a different composer. A few of these are still available in our record catalogues today. Public apathy towards the film showed itself at the box-office - a most important barometer in the film industry - and John McCormack left Hollywood for - if you will pardon the expression - 'greener fields'. He next appeared as himself in the English color film "Wings of the Morning", which starred Annabella and Henry Fonda and released by Fox in 1937. This picture, incidentally, broke all attendance records at the 3,000 seat Uptown Theatre in Toronto, Canada. Mr. McCormack's presence in "Wings of the Morning" consisted of singing two ballads during a party reception sequence, and that was his swan song to the screen. Whenever he would be asked by interviewers regarding his short cinematic career, he would quip "They said I had no sex appeal!"

Another prize tenor with record collectors was Tino Pattiera, who had also sung with the Metropolitan Opera but was to gain fame largely in Germany. His initial film - an Italian version of "Fra Diavolo", was seen in North America in 1931. This was poorly photographed, the sound was bad even for those early 'talking picture' days, and the singing was kept to a minimum. Truly an inauspicious debut. Mr. Pattiera went to the trouble of making the German version entitled "Der Teufelsbruder". This apparently did not receive too much distribution, and was shown exclusively

(Continued on page 25)



"CULTURAL ADVISER" APPOINTED

Secretary of State Jack Pickersgill, in charge of cultural affairs, appointed Gordon Sheppard as his personal assistant. The 26-year-old graduate of Toronto and Oxford Universities, a writer and film director, became better known for his film featurette *The Most*, which was based on the life of Playboy magazine publisher Hugh Hefner.

"Acquainted with the Canadian cultural scene" — Sheppard's duties will be to keep the minister "informed on (cultural) matters in which the government has financial responsibilities" (CBC, National Film Board, etc.) . . .

A Strong Statement...

"The real trouble with Canada is that people get into jobs they aren't qualified for and you can't dislodge them. This is especially true of the film, television and theatre business."

(Louis Applebaum, composer, conductor and president of Group Four Productions, in the *Toronto Star*.)

Our Cover

FRONT PAGE

The 13th Berlin Film Festival held in June of this year was as colorful an event as ever.

Standing in front of the festival theatre are some of the beauties representing the far away and exotic lands.

INSIDE FRONT PAGE

Germany's latest and most glamorous export is Elke Sommer, currently in Hollywood.

INSIDE BACK PAGE

Four actors, that give an outstanding performance in the Polish film *The White Bear*: top—Teresa Tuszynska and Stanislaw Milski; bottom—Liliana Niwinska and Adam Pawlikowski, deftly directed by Jerzy Zarzycki.

BACK PAGE

Romy Schneider, a continental star, left Germany to settle in Paris permanently.

ACKNOWLEDGMENTS: FILM REVUE - FILM POLSKI - ARCHIV

We are gratefully indebted

to: Mr. Nathan Cohen, Entertainment Editor of the Star, for his kind permission to reprint Miss Wendy Michener's review of the "White Bear" (see CINE World, Vol. 1, No. 1).

to: Mr. Frank Morriss, Film Critic of the Globe & Mail, for the kind permission to reprint his review of "Answer to Violence" (see CINE World, Vol. 1, No. 1).

—The Editors

FROM HERE & THERE . . .

✓ Letters from six foreign countries have been received at this office. . . . not bad at all after the first issue of publication. . . .

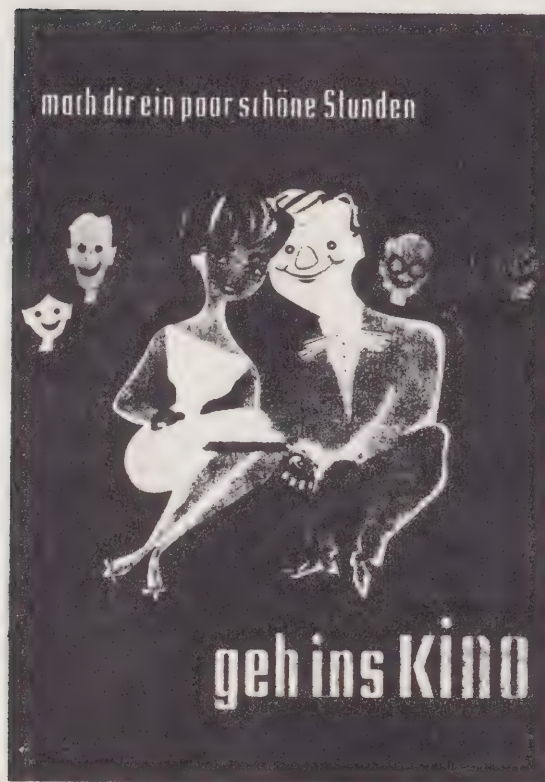
✓ Maxine Samuels, Canada's beautiful film producer, makes the wheels go round at Kleinburg. We are told that 17 of the 39 episodes of the "Junior Ranger", a serial pre-sold to the CBC, are in the cans. We also hear that George Cowan and Paul Almond did a good job directing some of the serials . . . There is—at Kleinburg—every day a busy day . . . There is hard work, pleasant co-operation . . . friendly atmosphere and above all, plenty of . . . charm. Michael Sadlier, a CBC exec., is a frequent "pilgrim" to the Kleinburg studios . . . Miss Samuels is the former hostess of the now defunct Thursday Club (CBC, Channel 6).

✓ The Modern Marriage will be the theme of a trilogy to be produced by the young angry man of the German cinema Will Tremper. Cynically called by some of his countrymen "der Allround Filmer", Mr. Tremper wants to prove "why there is such a thing as an unhappy marriage". We must say, that this young film maker goes pretty far with his realism. He hired an expectant woman to play the part of an expectant mother in the first part of the trilogy. The newborn baby will be shown in the second part. . . . Das Aergerniss (the Outrage), Report einer Scheidung (The Report of a Divorce), Der Betrug (The Deception) are the titles of Will Tremper's newest effort. (See more about him elsewhere in this issue.)

✓ There is more film activity in Toronto than one would dare to guess, although not everything shot here is meant for Canadian distribution. . . .

✓ A former resident of Toronto and lately of Montreal, pretty songstress Jasia Jasinska, wife of Ontario's most active cinematographer Stan Lipinski, scores a big success in London, Eng. She appeared there on both the national Radio & TV networks and also in a grand musical revue attended by five thousand of her Polish countrymen. After her return to Canada she will complete her part in the Polish musical, shot in color in Toronto. . . . Incidentally, Stan Lipinski is credited as the director of photography of the very successful musicals featuring the pert French singer Michele, shown on Quebec's French TV network.

films from W. GERMANY



Above a familiar poster in Germany sponsored by the industry: "Get yourself a few wonderful hours - go out to a movie theatre".



M O R A L '63

is the title of Germany's most controversial production of this year. Dealing with the decadence of the post-war society, the picture drew a lively discussion among those who argue that the low standard of today's morals has been greatly overplayed by the creators of the film.

A Report

from Germany

By Adalbert Jahuke

Sceptics once said that the golden days of the German cinema are gone forever and, in fact, the post-war period did not give us another Pabst or Lang. Years passed.....The German film-makers ran into a crisis with no hope of a way out. Financial troubles and the over-all poor quality of films forced several companies to amalgamate, others have discontinued production. Monies were hard to get but a handful of profiteers catered to the simplest tastes of the German public.

Thus the cry of the German film journals rang louder every day: "Wann kommt endlich der Tag, wo dem deutschen Publikum ein guter deutscher Film geboten wird?"

The year 1963, however, shows a change to the better in the bleak picture of the W. German cinema. Without the participation of the major producing companies, a handful of independent artists are busy to improve the poor image. Leading the avant garde group is the 27-year old Hansjuergen Poehland, who produced DAS BROT DER FRUEHEN JAHRE. Although not a commercial success, this film brought him a substantial cash prize from the Bonn government, which enabled him to form his own company. He works now with a Polish group in Gdansk (Danzig) on his next film, KATZ UND MAUS, about a youth with a complex, who hides away from society.

Another of the new faces is Will Tremper, creator of the excellent DIE FLUCHT NACH BERLIN. He is perhaps the most controversial figure on the German cinema horizon. A writer himself, he wrote screenplays which dealt mostly with sociological problems. He also wrote and directed his

(CONTINUED NEXT PAGE)

first feature, DIE FLUCHT NACH BERLIN, one of the most dynamic of recent German films. His newest work is, half financed by himself, DIE ENDLOSE NACHT, a psychological study of a group of people stranded at Berlin's Tempelhof Airport.

There too is Rolf Haedrich, a newcomer from television, worth watching with interest. His first movie, VERSPAETUNG IN MARIENBORN, deals with an incident when a refugee jumped on a U.S. military train while it was crossing the Soviet Zone. Incidentally, the script to VERSPAETUNG was written by Will Tremper.

Bernhard Wicki, who in 1950 started as an actor, is one of the most intelligent directors in Germany now. He appeared in about thirty films, directed two documentaries, and a part of the LONGEST DAY. Wicki is on his way to Hollywood to direct Ingrid Bergman and Anthony Quinn in THE VISIT, a play by Durrenmatt.

An old hand among the better film directors remains Rolf Thiele, known for his period comedy DAS SCHWARZ-WEISS-ROTE HIMMELBETT, and lately for VENUSBERG and MORAL 63.

An interesting group are the young but not too active film-makers in Oberhausen. Called "Die Oberhausener", they are known for their short subjects mainly in the documentary field. Strobel and Tichanowsky's NOTTABENE MEZZOGIORNO made quite an impression at the festival there. However, the future for that group is quite uncertain, since nobody wants to give them money. Last year Bonn (Adenauer's government) inaugurated a scheme of handing out about \$500,000 for good scripts, with each receiving about \$25,000. Alas, only one of the young directors received anything.

In summary, one comes to the conclusion that the German cinema has shown good signs of revitalizing the old tradition of film-making. Artists like Poehland, Haedrich, Tremper and others are the best example of the new trend.

MM...

... A sex symbol
becomes a thing.

I just hate
to be a thing...









... exploited

beyond anyone's

means ...

Sir Lawrence Olivier



A CINE WORLD EXCLUSIVE ABOUT

Pola Negri



the European public on the fading star. Regardless of their two previous failures, the Germans planned to do a third picture with Negri. For publicity purposes, the producers decided to

(Continued next page)

Your best *GIFT* choice... for the **V.I.P.***

LEATHERLEX
EXECUTIVE DIARY **AND APPOINTMENT BOOK**

- Gold Tooled Cover • Heavy Stock • Color: Brown •
- Flocked Leatherlex divider with index tab between sections •
- Special general information section containing 30 items of business and legal data for every day use •
- Special data section contains easy to use pages for daily expenses, card lists, etc. •

- Each Section Plastic Bound — Gives flat writing surface. Both Sections refillable.



A CINE WORLD EXCLUSIVE ABOUT

Pola Negri



- Two color indexed address book. Each Page 5 x 8.

- Diary: A page for each day, divided and ruled for 1/2 hour appointments and memos.

EACH DIARY
TISSUE WRAPPED
AND GIFT BOXED

Prices include up to four line imprint on the outside cover or inside Diary cover.

12 to 49 50 to 99 100 or more

Brown Leatherlex with gold border

5.75 ea. | 5.50 ea. | 5.25 ea.

Individual names gilt stamped 40¢ each

Prices include Federal Sales Tax F.O.B. Toronto

Ontario, add 3% Prov. Sales Tax

* Send \$6.00 for sample personalized with your name.

REFILLS } If you have used this book before,

AVAILABLE } 1964 Refills are available at \$2.75 each.

CUT OUT ALONG DOTTED LINE AND MAIL

the European public on the fading star. Regardless of their two previous failures, the Germans planned to do a third picture with Negri. For publicity purposes, the producers decided to

(Continued next page)

*Your best GIFT choice... for the **V.I.P.****

LEATHERLEX

EXECUTIVE DIARY AND APPOINTMENT BOOK

- Gold Tooled Cover • Heavy Stock • Color: Brown •
- Flocked Leatherlex divider with index tab between sections •
- Special general information section containing 30 items of business and legal data for every day •
- Special data section contains easy to use pages for daily expenses, card lists, etc. •

- Each Section Plastic Bound — Gives flat writing surface. Both Sections refillable.



A CINE WORLD EXCLUSIVE ABOUT

Pola Negri

A GIFT THAT SERVES EVERY DAY OF THE YEAR

A GIFT THAT LASTS LONG AFTER THE GLAMOUR OF THE COLORFUL HOLIDAY WRAPPING HAS FADED.

This year, choose for your Executive Gifts, the . . .
*V.I.P. LEATHERLEX DIARY & APPOINTMENT BOOK.
Make certain that your business friends and associates are remembered in a useful manner.

This COMBINATION DIARY, APPOINTMENT BOOK, ADDRESS and TELEPHONE REMINDER has outstanding gift-appeal, and may be personalized with the recipient's name stamped in gold.

Remember — Business goes where it's invited — and,
Business stays where it's appreciated!

the European public on the fading star. Regardless of their two previous failures, the Germans planned to do a third picture with Negri. For publicity purposes, the producers decided to

(Continued next page)

EXECUTIVE DIARY

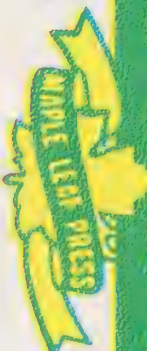
AND APPOINTMENT BOOK



WRITE OR CALL

MAPLE LEAF PRESS

2382 DUNDAS ST. W.
TORONTO 9, ONTARIO



LENNOX 4-4244

USE Handy ORDER FORM . . . Ensure Timely Delivery

*Your best GIFT choice . . . for the **V.I.P.****

A CINE WORLD EXCLUSIVE ABOUT

Pola Negri

By Wojtek Rywalski

There are reports that Pola Negri, famous for her great talent as an actress, and also for her numerous hysterical outbursts, comes out from her retirement to do a leading part in Walt Disney's forthcoming film "The Moon-Spinners".

According to the UPI, Negri has been chased by the Nazis from her earlier retirement in her native country, Poland.

Well, it was not exactly like that! Miss Negri's last visit to Poland was in the mid-twenties (the Nazis invaded Poland in 1939!). She stayed for a few days at her mother's in the city of Bydgoszcz, where the writer of these lines had the privilege of being introduced to the great Negri. Thanks to Leopold Brodzinski, a journalist-actor, and perhaps Pola's only close friend in Poland, I spent one whole evening with Pola, her mother Mme. Chalupiec, and Leopold, at their apartment. Mr. Brodzinski later became Negri's plenipotentiary general in Hollywood. He returned for a short stay to Warsaw and was shot by the Nazis in 1940.

That's all about Pola's last stay in Poland...

With the advent of the talkies, Miss Negri's fame began to vanish. Ambitious and still hard driving, Pola returned to Germany to conquer Europe once more. Her two German films, however, have not been a commercial success. Disappointed and more temperamental than usual, Pola decided to try a trick that would center the attention of the European public on the fading star. Regardless of their two previous failures, the Germans planned to do a third picture with Negri. For publicity purposes, the producers decided to

(Continued next page)

(CONTINUED FROM PREVIOUS PAGE)

shoot an interview with Pola in her hotel apartment. Technicians arrived, cameras and lights had been installed, a crowd of press people showed up. Suddenly, the doors to the bedroom opened, and Pola stood there.....mad, furious.....loaded with anger....She walked straight to the nearest lamp, dragged it to the window and let it go from the sixth floor down, right on the street. Before the panic-stricken crew and reporters realized what was happening, Pola smashed the movie camera with a flower pot.....

Well, that does it! - the Nazis must have said, because Reichsministers Goebbels' office "kindly" advised her to leave Germany.

Said Miss Negri in her latest interview to UPI's Vernon Scott: "I go to see a good many movies, and find that today's actresses aren't as exciting as we once were."

How true she is indeed! Mr. Van Feldern, a director with the AFA films in Leipzig told me later, that the outburst at the hotel in Berlin was the best acting stint the illustrious Pola ever did in her whole career!

Now, let's see what else Miss Negri has to tell us via the UPI: "She was born in Poland and named Apolonia Chalupiec. But when she became an actress she chose the first four letters of her native country for a given name."

Come on now, Miss Negri, let's not overdo it! Everybody in Poland knows it, and so does Miss Negri, that the given name Apolonia is equivalent to the name Pola. Poland, however, seems to be now of a greater value to Miss Negri than, let's say, thirty-five years ago.

Read this: It was in the early thirties, when the the city of Bydgoszcz (that's where Miss Negri's mother used to live before her departure to Hollywood) decided to erect a monument to honour the memory of Poland's great writer, the author of Quo Vadis?.....Henryk Sienkiewicz. The civic committee

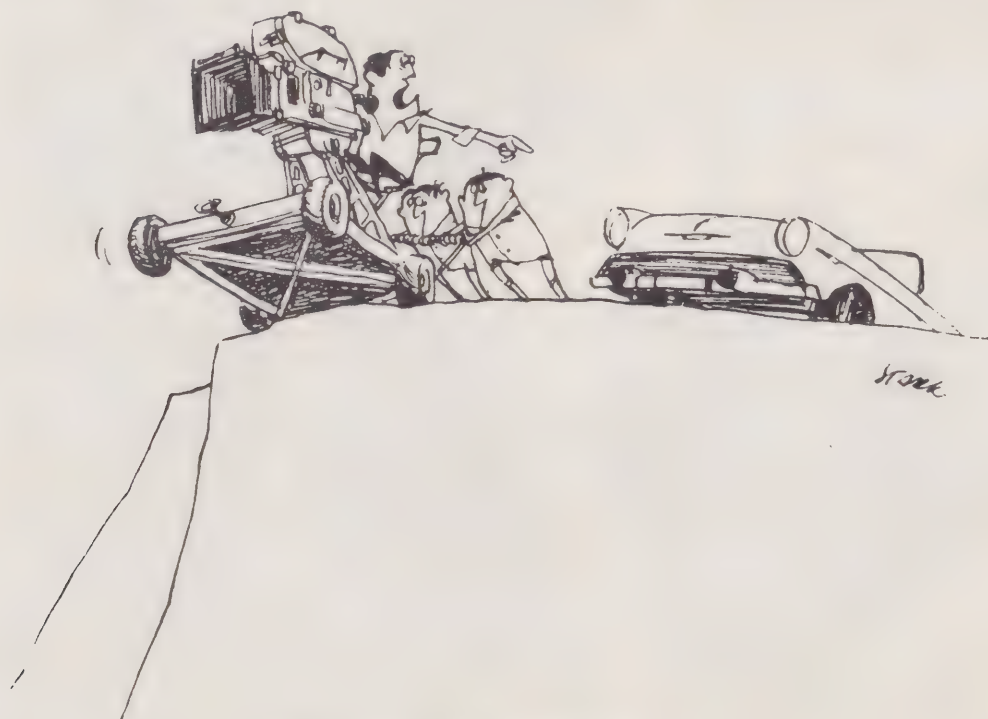
(CONTINUED ON PAGE 28)



MORAL '63: Nadia Tiller, a great talent



MORAL '63: Lore and Heidi Bill, Peter Parten



"Idiots! I told you to follow that car!"

Der Film Kreis, Germany.

Toronto

Dorothy Burritt, the co-founder of the Canadian Federation of Film Societies and of the Toronto Film Society, died Wednesday, September 4, at the age of 53.

This spring Mrs. Burritt and her husband, Oscar, were presented with a special award from the Canadian Film Institute "for their pioneering over three decades in contributing to the development of the appreciation of film in Canada."

Known as an evangelist of fine film, she was active in film societies in her native Vancouver in the 30s, and on moving to Toronto just after the war revived the Toronto Film Society.

• The Condemned of Altona, a film made by de Sica in Germany, has been announced for a Toronto showing. The stars are Sofia Loren and Maximilian Shell . . . Our spy tells us from Hamburg, that while on location in Germany, de Sica did some unpleasant remarks about the German people, causing an uproar in the German press. As a result, de Sica was described as a Communist fellow traveller and a hater of the German nation. Although not directly involved, Loren's popularity in Germany was endangered too. But the diplomatic Sofia stepped in right on time to avoid a disaster. She invited the German press to her luxurious apartment in Rome, where she gave a carefully staged interview, accentuating repeatedly her friendly feelings to Germany . . . Her efforts to whitewash de Sica, however, did not meet the approval of the Germans. . . .

• The need for an art cinema in Toronto is more evident than ever before. Presentations of such trash like Women of the World or Tales of Paris definitely made up my mind, that the juggling policy of the so-called art places has very little in common with cinema art. How about doing something about it Mr. Honest Ed? . . .

CLASSIFIED

15 cents per word. Minimum \$1.50. Send Copy and Money Order to CINE World, Box 86, Toronto 9, Canada

If a Box Number is used an extra 50¢ should be added; this includes forwarding of replies. Letters to Box Numbers should be posted to this office, address as given above.

ANNOUNCEMENTS

EVERYTHING mimeographed, reasonable, fast. Elva Strom, 80 Searle Ave., Downsview, Ont.

RENT a 16 mm Ampro Stylist sound projector reasonable. Call Evgs. RO. 6-8918, Toronto.

WHY not have a classified advertisement in this magazine. The cost is 15 cents per word (min. \$1.50). Make new friends, sell something or give lessons. Postal Note with order to: CINE World, Box 86, Toronto 9, Ontario, Canada.

FOR SALE

LLOYD baby carriage, very reasonable. Call ME. 5-0292, Toronto.

RAMBLER, 6 cyl. 1956, automatic, 4 door Sedan, reasonable. Call LE. 3-2297, Toronto.

TAPE recorder, Burlant Concertone, like new, professional model, 7 1/2" x 15" speed. Call CH. 4-9936 or write: 17 Tewsley Pl., Weston, Ontario.

Advertisers make CINE World possible.

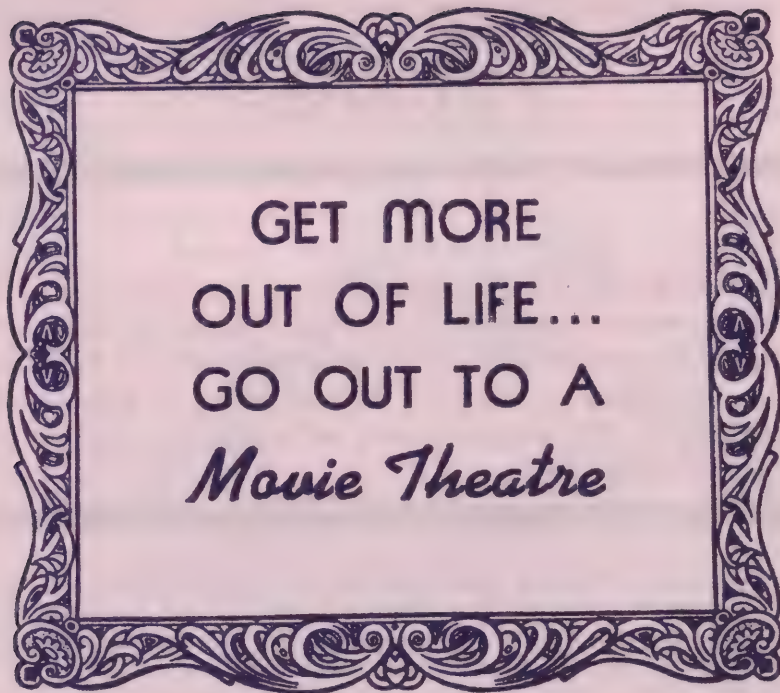
WANTED

"O" GAUGE Electric Trains and accessories. British or European maker only. Top prices paid. Write: 41 Whitburn Crescent, Downsview, Ont., Can. (Phone: ME. 3-8763).

MISCELLANEOUS

LIMITED number of the first issue of CINE World, covering the Polish cinema, still available. Send 35 cents to Box 86, Toronto 9, Canada.

CINE World is published every other month by Conrad Enterprises Reg'd., K. Godzinski, Publisher Edited by Editorial Committee. Subscription \$2.00 per year (6 issues). - Mailing Address: Box 86, Sta. D, Toronto, Canada. Advertising rates upon request. Printed in Canada. SEPT.-OCT. 1963



TRINITY COLLEGE OF MUSIC LONDON, ENGLAND



President: SIR JOHN BARBIROLLI

Principal: W. GREENHOUSE ALLT, C.B.E., Mus.D., F.T.C.L., F.R.C.O.

EXAMINATIONS — DECEMBER AND JUNE

Piano - Voice - Organ - Strings - Brass - Woodwinds

Conducting - Class Music - Speech - Theory

For Information or Syllabus — Contact Local Secretary

- | | |
|--------------|--|
| B.C. | G. HERALD KEEFER, 22 W-37th Ave., Vancouver |
| | MISS ANNE MOSSMAN, F.T.C.L., Blythwood, Yellow Point Rd., Ladysmith |
| ALTA. | ROBERT E. HOOPER, F.T.C.L., L.MUS., T.C.L., 1611-3rd St. N.W., Calgary |
| SASK. | Miss PANSY POMEROY, 1617 Coy Ave., Saskatoon |
| ONT. | ADELAIDE ALLEN JOHNSTONE, 148 Kingsdale Ave., Willowdale |
| N.B. | Miss A. M. ECCLES, L.R.A.M., A.R.C.M., L.R.S.M.,
101 Orange St., Saint John |
| N.S. | ROSS NELSON MACLEAN, F.T.C.L., 116 Charles St., Halifax |
| NFLD. | A. W. PARSONS, M.A., Box H-140, St. John's |

Mrs. Johnstone, Ontario Representative, will assist Teachers or Students in Manitoba and Quebec who wish to enquire re examination entries, schedules, Syllabi, etc.

Students of Trinity Teachers, who are members of the Canadian Trinity Teachers' Association, are eligible for Scholarships and Medals, awarded by the association. For information re membership, list of Scholarships and rulings, write to: Mrs. Johnstone, Sec'y. of the Association at address shown above.

(Continued from page 8)

in German-language theatres scattered throughout the country.

The first complete film opera to be seen in North America, strange as it may seem, was produced in New York and released in 1931. This was Leoncavallo's "I Pagliacci" with Alba Novella, Fernando Bertini and Mario Valle. The latter was a leading baritone with the San Carlo Opera Co., which toured the country yearly for over a quarter of a century. Mr. Valle was later to become the Stage Manager for the Company. This first cine-opera at least offered the complete score as performed on the stage and was respectably well sung, if not too well recorded. It did not get enough bookings to warrant the expenditure of future productions.

Although not in the strict sense of the word an operatic singer, the Austro-Roumanian tenor Joseph Schmidt is certainly best known through his operatic recordings. His initial film performances started in Germany in such films as "Eight Days of Happiness", shown here during 1931, and "Hunted Men", released in 1934. This 'pocket-size Caruso', as he was fondly nicknamed, developed into an important film personality when Richard Oswald produced "My Song Goes Round the World" in Venice in 1936. This German-language film was to become a great Continental success. This particular picture was re-issued in 1950 through very unusual circumstances. It is claimed that Hitler had ordered all available prints of Mr. Schmidt's films to be destroyed. However, one print of "My Song Goes Round the World" was kept by a Gestapo Captain who was fond of singing. With the fall of the Nazis, the Captain was eventually killed. One of his servants managed to escape with the print and used it as a means of barter for food. This print in time turned up in the Office of the Alien Custodian and finally restored to the rightful owner, Mr. Oswald, who was living in California. Joseph Schmidt's singing in this particular film was confined mostly to Italian folk songs, Schubert's

(CONTINUED NEXT PAGE)

(Continued from previous page)

'Lindenbaum', Johann Strauss' 'Launisches Glueck', two songs written for the film by Hans May, including the title tune, and 'O Paradiso' from 'L'Africana', sung in German. A moving moment is the scene where Schmidt discovers the girl he loves in the arms of his best friend. He makes his way to a nearby tavern and sitting himself at a table, sings the melodically mournful 'Mal d'Amore' by Buzzi-Peccia.

Also in 1931, another fine tenor was to make his screen debut in a number of supporting role appearances in German motion pictures. He was Marcel Wittrisch. His films during the first two years of the 30's included "Only On The Rhine", "Love's Command" and "The Song is Done".

Coming back to the Hollywood scene, we find that R.K.O. engaged still another Metropolitan Opera artist - baritone Everett Marshall. His first effort was released in 1930 and dealt with the early days of the American South, appropriately titled "Dixiana". Despite a fairly lavish Technicolor production, this picture was soon forgotten. His second film was produced by Warner Bros. and distributed in 1935 under the title "I Live for Love". Even the exotic Mexican beauty, Dolores Del Rio, could not save this one. It is most regrettable that Mr. Marshall's voice and personality could not find expression in the proper screen vehicle - certainly his was one of the finest voices to have come out of the film sound-track. He was later to find his niche in musical comedy, and made several cross-country tours with such shows as "The Student Prince" and "Blossom Time".

During 1931, Lawrence Tibbett was to be seen in "The Prodigal" (or "The Southerner" as it was re-titled in some countries). This was a dream with music and one of the songs featured was Vincent Youman's "Without A Song". In its cast were Esther Ralston and Roland Young, the latter having appeared with Tibbett and Moore in "New Moon". Later that year, "The Cuban Love Song" was released, and in it Mr. Tibbett sang the title song in a duet with himself for the first time on the screen. This record-

ing, as well as "Tramps at Sea" were released by Victor during this period. It is a source of regret that "The Peanut Vendor", so effectively done in the picture, was never recorded. "The Cuban Love Song" also featured the vivacious Lupe Velez, a younger Jimmy Durante and the veteran, Ernest Torrence. Both "The Prodigal" and "The Cuban Love Song" were M-G-M productions and the latter was the last film Mr. Tibbett made for this company.



1001 to choose from
Write for FREE catalogue sheets

MAPLE LEAF PRESS
Advertising Specialties Division

2382 Dundas St. W.
Toronto 9, Canada
LE. 4-4244

Give **GENEROUSLY!**



the *United* **WAY!**



SIGN
SHOWCARD
POSTER

by

**CREATIVE
COMMERCIAL ARTIST**

63 CALICO DR.
DOWNSVIEW, ONT.
PHONE ME. 6-0665

CINE World
Box 86, Toronto 9, Canada

Please find enclosed a Postal Note for \$2.00 covering my subscription of CINE World for 1 year (6 issues).

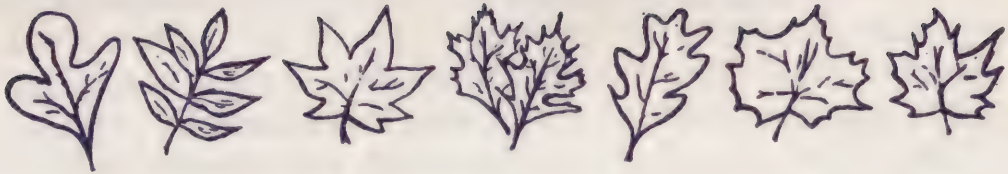
Name

Address

City

Prov. or State

Country



(Continued from page 20)

of Bydgoszcz sent an appeal to Miss Negri asking her for a donation. Months went by, but there was no reply from the famous Pola. Another request was sent to her - with no reply. Within one year, thanks to the generosity of many Polish patriots, an impressive monument of Henryk Sienkiewicz graced the civic square of Bydgoszcz.

Miss Negri's publicity department did not sleep however. The very next day after the unveiling of the monument, the dailies of Paris appeared with the following front-page banner lines: "A Great Star - Pola Negri - A Great Patriot - Erects Henryk Sienkiewicz Monument....."

This, the Poles said, is the crowning glory of the shameless adventures of their own Apolonia Chalupiec. "Dziennik Bydgoski", the leading daily of Bydgoszcz, printed a strong reply to Miss Negri under the headline: "This is the heighth, Apolonia! Another Bluff of the Aging Clowness".

Miss Negri never enjoyed in Poland as great a popularity as Mary Pickford, Gloria Swanson, Dolores Del Rio, Norma Shearer and many others. Now, her restricted group of friends and admirers reduced itself practically to zero.

As I said earlier, Miss Negri returned to Germany a few years before the last war, where she did two pictures. She lived only 350 miles away from Warsaw, but after what happened with the monument scandal, she did not have the nerve to visit her native country.





Film Societies and
Community Groups!
Book your 16 mm print
early through
K. GODZINSKI
101 Humberside Ave., Toronto 9

ELVA STROM
80 SEARLE AVE.
DOWNSVIEW, ONT.
ME. 5-0292

Mimeographing

Forms
Announcements
Bulletins

Pick-up & Delivery

FAST, EFFICIENT SERVICE

Sol L. Blackman, B.A.

Chartered Accountant

425 University Ave.

Toronto, Ontario

Empire 3-4222

... a film of unusual merit ...

GORDON ALLEN

Konrad Godzinski

Presents

THE WHITE BEAR

Directed by Jerzy Zarzycki

Produced by Film Polski, Warsaw



Diploma of Merit Edinburgh Film Festival

Acclaimed at the Vancouver Film Festival



A Consol Productions Limited Release



BOOKINGS THROUGH: K. GODZINSKI

101 HUMBERSIDE AVE., TORONTO 9, ONTARIO





A CANADIAN MAGAZINE

World

A BI-MONTHLY PUBLICATION DEVOTED TO THE ART OF FILMS AND FILMING

